

000 a thing of the past. We mean by this that the people—not the musically trained minority—of most European nations have lost the faculty of creating new musical themes, worthy to take rank as addition to their musical lore. The old songs and poetry are forgotten and do not form, as in earlier days, a portion of the artistic heirlooms of each family, generation after generation. Although every nationality has made valiant efforts to preserve in writing the remnants of its old songs, yet it is not at all certain that with the help of such collections we can form a true idea of the folk-songs and the manner in which they were sung *by the people* in olden times. Several circumstances concur to strengthen this doubt. The old collectors of folk songs, as a rule, were not trained musicians, so that often the melodies and the rhythm were not correctly noted down. Any amateur who has tried his hand at this kind of work knows with what difficulties it is attended. It is as if an amateur painter should attempt to make a picture of some complicated building, without knowing anything about the law of perspective. It is not surprising, therefore, to find that all the old collectors were content merely to note down the principal melody and the words, leaving out the accompanying voices as superfluous. The more recent publications of the same folk-songs were usually harmonized or provided with accompaniments by professional musicians who never heard the songs performed by the people, and moreover entertained a certain professional prejudice in musical matters. The musical lyre was silent, the jolly performers a thing of the past; and there was no means of comparing the real thing with its assumed presentment in books on musical folklore. Consequently, with regard to real *people's music* we are as much in the dark as about the music of the old Greeks; some scientific authorities affirming that the choruses in the classical tragedies were sung in unison, while others maintain that they were sung in fifths, etc.

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533 The most valuable addition to the musical folklore and the art of collecting songs have been made by Russian collectors during the last twenty years. An immense energy and almost devotional love for art were requisite to accomplish this result. As an example of an ideal collector of Russian folklore, we may

mention Pavel Yakoushkin, a nobleman of culture and means, who spent all his life amongst the humble classes, frequenting public houses, country taverns, fairs, etc., in order to obtain access to the great source of folklore, the Russian peasantry. In the tattered costume of a country peddler, coarse patched boots and headgear to match, he crossed and recrossed Great Russia in all directions, singing with his beautiful tenor voice the songs he loved best, and collecting fresh ones. Then of a sudden he would appear in Moscow to unburden his soul before his admiring friends and various scientific societies of the new material he brought with him. He would delight the few real connoisseurs of the national music by his masterly singing, and then disappear for years in the mass of the peasantry and laborers. The result of his life's study is a classical collection of Russian songs and ballads (words only), the most complete and reliable work of this kind ever produced.

With such an example, and no lack of enthusiastic song collectors amongst the educated classes; with the most beautiful music lore still flourishing, it was only natural that the musicians soon entered the field and surpassed the old traditional collections of Russian folk songs.

Russia possesses about the oldest musical collection of songs, the more important of which, by Pratch, was published at the end of the last century. This work was followed by similiar publications of Kirsha-Daniloff, Kashin, Ssacharoff and many others. Pratch was considered for a long time the classical book on Russian folk songs, but we must add that it shared the same faults which have been mentioned with reference to European collections. The old Russian collectors, without exception, were quite ignorant of the fact, that the scales, and consequently the intervals, used by the Russian people are different from those adopted by musicians of Western Europe; accordingly, in order to bring uniformity, melodies had to be "doctored," the mistakes of the people "corrected," sharps and flats added, the rhythm altered, and the song generally "improved" according to the scientific notions of the collector. And to add insult to injury, a piano accompaniment was provided of chords in true Italian *canzonetta*

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● fashion! What wonder, then, that a Russian melody thus polished and "improved" should sound quite strange to the ear of the people, and artificial and commonplace to students? True, some fragments of the beautiful melody were still there, but, on the whole, the soul, the color and the emotional element of the song were eliminated.

As mentioned before, the new school of musicians, aimed at reproduction of folk songs *exactly as they were sung by the people*. This work was carried out with great energy and perseverance; not only were the principal melodies faithfully reproduced and each syllable of the words written down, as pronounced by the singers, but every other part of the accompanying voices was similarly noted. Such reproduction was to all intents and purposes a photograph of the song. This plan was first proposed and carried out with infinite pains by J. Melgounoff, a thorough musician, and now the great Russian authority on folk songs. For some years he carried on his investigations among the peasantry of the province of Kalooga, and for the first time in the annals of musical lore, a set of true folk songs was published in 1879, followed by another volume in 1885. This work accompanied by a theoretical introduction of the principles underlying Russian folk music, produced an immense sensation in the musical and ethnological circles, not only in Russia, but abroad as well. It revealed most characteristic properties in the Russian songs; *natural* scales (major and minor) as basis of the music; and complete polyphony—*i. e.*, each voice in choral songs takes the principal melody slightly modified to suit the polyphonic requirements; the leading voice gives out the principal melody as a kind of solo, and the same thing in turn is done by other voices in true fugue style.

The harmonic treatment in Russian songs is so interesting that an example of it will not be out of place. As an instance, we will take "Notchka"—a *K'horavod* (choral dance) song, which stood usually first in the programmes of Mme. Lineff's concerts.

It is evident that each voice is reproducing the same melody with harmonic variations, and, if sung separately, the individ-

quality of the song can be recognized by the most inexperienced hearer. J. Melgounoff noticed when analysing the singing of large peasant choirs, that almost each singer joins the choir with a somewhat modified melody, not two singing alike, but always improvising some new variation of the same melody; hence that

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. Notchka.

Allegro.

The musical score for "Notchka" is written in 3/4 time and marked "Allegro". It consists of three systems of three staves each. The first system includes dynamic markings "ff" and "ff". The second system includes "p" and "f". The third system includes "f".

wonderful harmonic fullness which is characteristic of Russian peasant singing. The peasants call each subordinate voice in the choir—*podgolosok* (*pod*—under; *golos*—voice) and by noting them down, Melgounoff found a rich source of melodic variations and in his now famous collection of "*Russian songs as sung by the people*," some of them are accompanied by dozens of such

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podgoloskies or improvised parts. The following parts from "Notchka" will serve as an example:



The careful study of these secondary parts or *podgoloskies* by Melgounoff was a great step forward in the studying of Russian folk-music, as it gave means to reproduce *exactly* the melodic and harmonic conception of the song as it existed in the consciousness of the people themselves. It is a matter of regret that the songs of other nations had not been treated in the same scientific manner when the folk-songs were still a living reality. Fortunately for Russia, where the natural part-singing is not yet extinct and in some remote parts even flourishing, this kind of study is still practicable and is pushed vigorously by a band of young and enthusiastic investigators.

A great movement was started in order to find means to carry on this work of investigation systematically in various parts of Russia. Since then very valuable additions have been made to the collection of musical lore, notably by Messrs. Lopatin and Prokoonine for Great Russia, and Mr. Lissenko for South Russia (Oukraina).

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To this faithful band of investigators belongs Mme. Lineff, with the difference that her training and experience as choir conductor eminently fitted her to make a powerful propaganda of these exquisite songs, not by mere books, but with a choir of singers trained by her, and therefore appealing to a much larger audience.

Mme. Eugenie Papritz-Lineff is a native of Moscow. Very early she showed a talent for music, and when a mere child she sang melodies heard from her mother, who is an accomplished musician, and pupil of the great Russian composer Michael Glinka.